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translation; but we cannot expect that it will become as popular as the other writings of George Sand, having a purpose so scientific, and being so tame in its incidents. Those who seek "love" in romances will find these details of love in the golden age, typical as they are, far less interesting than the loves of actual earthly life, which mean nothing beyond themselves.

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15. — *En Fumant*. Par ALPHONSE KARR. Paris: M. Lévy Frères. 1862. 12mo. pp. 320.

THE sarcasm of M. Alphonse Karr is at once witty and wise, shrewd and fantastic, keen and kind. Its severity is rarely malignant; and none will laugh more heartily at these savage thrusts than the victims of the satirist. The last production of M. Karr in this kind, though bearing the date of 1862, had reached a second edition before the beginning of the year, and will doubtless pass through many editions before the demand ceases. Everybody in Paris must laugh with this demonstrator of the ridiculous side of life. The odd fancies of the satirist may come "in smoke"; yet they will not so easily vanish, but will leave a long flavor and hue behind them. Some of the fifty-seven morsels of this brilliant book are on worn topics, and there is no novel satisfaction in ridiculing the French Academy or the magnetizers whom they condemned. But most of the topics are new. The freshness and charm of M. Karr's dashing style would make any topics entertaining. M. Karr is by no means a reformer, and it is not a profound moral purpose which leads him to the exposure of humbugs in every kind. He is, like Heine, a satirist by taste and nature, without the morbid sentiment and poetic melancholy of the fanciful German. He rattles on, saying what occurs to him, without any hope of results or fear of consequences. He is one of those provoking writers who have no moral earnestness, no theories of the world and life, and who are not afraid to have their jest on every subject and every occasion, yet withal are very useful and very fascinating. Reading M. Karr's books is like inhaling nitrous-oxide gas, which leaves very pleasant sensations, though you cannot recommend it as a pure atmosphere.

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16. — *The Cross-Bearer. A Vision*. Boston: American Tract Society. 1861. 16mo. pp. 206.

A SERIES of seven pictures, of French origin, was the fruitful germ of this beautiful and edifying book. The number is increased to twelve

very chaste, rich and expressive engravings, in each of which the cross is the central object. Each is made the theme of a separate chapter of the continuous vision, in which the cross-bearer, receiving the symbol of his faith from Him who first bore it and suffered upon it, passes on, through various phases of Christian experience, to his recompense and crown. Each chapter is enriched with illustrative extracts in prose and poetry, and the whole constitutes a work in its mechanical execution surpassingly tasteful and attractive, in its wealth of devout thought and sentiment not unworthy to be a companion-volume of the Gospel whence its inspiration came.

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17. — *A Commentary on Ecclesiastes.* By MOSES STUART, late Professor of Sacred Literature in the Theological Seminary at Andover. Edited and Revised by R. D. C. ROBBINS, Professor in Middlebury College. Andover: Warren F. Draper. 1862. 12mo. pp. 346.

THE first characteristic of Professor Stuart as a commentator is the exhaustive thoroughness of his labors. He leaves no question with regard to the external history of the book under treatment without full discussion; makes a fair statement of all tenable theories; enters into the derivation, affinities, and assignable significations of every important word; and inserts or appends dissertations, or, as he prefers to call them, *excursus*, on every point of difficult decision, and on the bearings of every salient phase of doctrine and opinion. He is also untrammelled by traditions, and never shrinks from avowing his honest belief when it departs from the standard of critical orthodoxy, or diminishes the weight of argument for his own theological dogmas. His exegesis is in general skilful and felicitous, especially in bringing out the meaning of obscure passages, and adding new and delicate shades of thought to the more obvious and superficial sense; but it is sometimes too refined and subtle, attaching to a word or sentence a signification which presupposes in the author a philological taste kindred to his own. His style has some marked faults, and perhaps no distinctive excellence. He is prolix, is fond of unusual and learned words, and mingles too freely with his English diction words and phrases from the Latin and Greek. His Commentary on the Ecclesiastes seems to us one of the best of his many works. He demonstrates conclusively that Solomon could not have been its author. He appreciates its character as a criticism on human life. He redeems it from its fragmentary aspect, and develops its unity of plan and purpose. His verbal analysis is close and thorough, and his translation is well-worded, clearly intelli-